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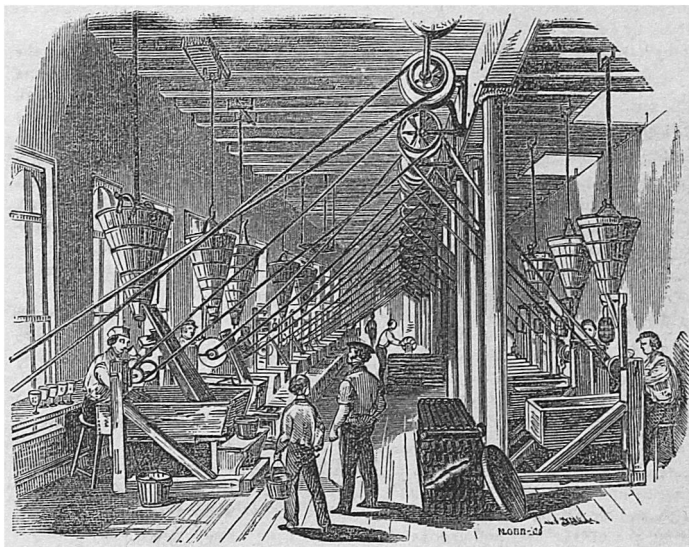
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GLASS GRINDING AND ENGRAVING.

from the gas companies. This is a most important item, and one which heavy consumers should look into well; for if, by erecting their own works, a saving of this character is to be made, we shall be surprised if the home manufacture does not become quite general. Messrs. Haughwout & Co. are now putting in the works for such a manufactory, for the new hotel referred to, and are prepared to fill orders in the same line for any quarter. We advise consumers and proprietors to make inquiry in this matter, if they would save immensely on their expenses for light.

The furnace for burning the color in the porcelain is a curiosity in itself, particularly when it is being filled with ware, previous to the "firing up." The ware is placed in upon bars or shelves, loosely, thus allowing the ready circulation around each piece of the intensely heated air that comes from the chamber encompassing the whole furnace. No particular order of arrangement appears to be observed in this disposition on the bars, though all is done by very skilful and long-practised hands. When the various compartments are filled, and the furnace closed tightly, the fires are lit at the furnaces below, with light pine wood, when quick combustion soon makes the white heat necessary for melting the colors into the glazing of the ware.

This, we believe, comprises a summary of the contents and industry of this representative establishment. If the reader fails to realize the value of such an institution, not only to the arts and manufactures of the country, but to the country itself, it must be from the inability of our notes to convey a proper idea of the extent and high order of work which is turned out, and of the ability and capital required to successfully conduct such an enterprise. We believe—much as we are devoted to the arts and artists of canvas and marble—that the beauty embodied by these workers in porcelain, silver, glass, bronze, and gilt, is doing quite as much to elevate and to expand the art-taste of the common country as the labors of our army of painters, and sculptors, and engravers. And we are sure this statement can be seconded by such an amount of proof, that it will be hard to gain-

NOTE.—The designs for this article were made by Mr. Gildermeister, architect of the late Crystal Palace, New-York. They are very perfect views. The engraving is done by Messrs. N. Orr & Co., our usual engravers.

say it. It is so much the fashion of certain writers and critics on art to underrate manufactures, that, from their dicta, we are led to infer a perfect non-relation of art and industry. We have but to compel such a critic to an observation of the contents of one room of this house, to make him see the folly and presumption of his assumed "principles," whose propagation is doing as much to degrade the mechanical arts as to stultify the public taste.

If it is so, then does the reader not see what an important relation this establishment bears to the taste and happiness of our people—of the country? The first thing a man of means buys is not a painting, or engraving, or marble, but some useful article, which is also characterized by beauty. This done, the way is open for a further gratification of his taste, and every added article of beauty increases the love for and the knowledge of art. Pictures and sculptures will be sure to follow, but do not precede, the porcelain, the elaborately-framed mirror, the silver service, the graceful chandelier, the cut and engraved glass, the mantel ornaments of porcelain, parian, and bronze.

A people who support such an establishment as this one under notice, *must be* refined, intelligent, energetic, prosperous; and we may well think our art—*American art*—has a glorious future. It is such industry that is an exponent of our truest character; and so long as our mechanics and artisans can supply the most refined courts and circles of the world with their choicest wares and decorations, we can afford to bear the fling of the envious foreigner, that we are a nation of dollar-worshippers.



BRONZE CHANDELIER.

## STANDARD LITERATURE.

It was Henry Ward Beecher, we believe, who wrote, or said: "A good book is a lasting companion. Truths, which it has taken years to glean, are therein at once freely but carefully communicated. No one can be solitary who possesses a book: he owns a friend that will instruct him in moments of leisure or of necessity. It is only necessary to turn open the leaves, and the fountain at once gives forth its streams. We may seek costly furniture for our homes, fanciful ornaments for our mantel-pieces, and rich carpets for our floors; but, after the absolute necessities for a home, books are at once the cheapest, and certainly the most useful and abiding embellishments."

This is well and wisely said: a book is a *lasting* companion if it be a *good* one. What a source of comfort and sociality, then, must be a series of good books, each of which is food for thought and friend for pleasure! Some have never known the want of books, and would not know what to do without them, so much of an actual necessity do they become. Had they cultivated a taste for horses, cigars, or liquor, or foolish society instead of a taste for reading, how changed would their whole being have been—changed for the worse! Books have become saviours, and we look to a cultivation of a taste for good literature to save the rising generation of young men from the moral and mental shipwreck which are so sure to follow upon a careless and idle life.

Put books in the hands of your sons, good books! O parents! if you would that they should become men of intelligence and well ordered lives.

No books in our literature are more desirable than those authors of the "classic" days of English letters, viz.:—of Addison, Goldsmith, Sterne, Johnson, &c., &c. These writers have become "standards," and no young man of any pretension to education or intelligence, can be ignorant of them. Nor can such a person be ignorant of that later generation of writers, namely: Lamb, Hazlitt, Leigh Hunt, &c. whose moral and mental beauties are so pre-eminent and happy in their influence. All these are a mine of wealth, and we only regret now that we have not that great pleasure in store, of reading them for the first time.

It has been the drawback, hitherto, to a familiar acquaintance with these authors, that they were not readily and cheaply attainable by the generality of readers—those who had not the convenience of a large library at hand. A good edition at a reasonable price, was required, but the vast flood of "new books" seemed to absorb all the energies of our press, and to forbid the enterprise of a reproduction of the books referred to, in a uniform series. But the public taste itself at last came to the relief of the market; new novels began to flag in their sale; it was evident that the public really tired of "Newsboys," "Lamplighters," "Old Homesteads," "Hot Corn," and works of that feverish, sickly order of mock philanthropy and puling sentimentalism.

Seeing this, the enterprising firm of Derby & Jackson determined to help on the dawning good taste, and to supply the long-wished-for desideratum of a complete uniform edition of the British Classics. The series would, necessarily, be an extended one, involving a heavy outlay, and require much patient waiting, on the part of the publishers, for the public to be made fully aware of the value and excellence of this uniform edition of these old authors. But the matter, being determined upon, was prosecuted vigorously; and, at this time of our writing, this superb series comprises fifty-one exquisitely printed volumes, 12mo., viz.:

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